

Circumambulation: The power of empty space in Prasawiya and Purwadaksina

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ARTICLE INFO	ABSTRACT
<p><i>Article history:</i> Received December 19, 2023 Received in revised form July 06, 2024 Accepted November 28, 2024 Available online April 01, 2025</p> <p><i>Keywords:</i> Circumambulation Empty space Prasawiya Purwadaksina</p> <p>*Corresponding author: Susilo Kusdiwanggo Department of Architecture, Faculty of Engineering, Universitas Brawijaya, Indonesia Email: kusdiwanggo@ub.ac.id ORCID: https://orcid.org/0000-0001-5324-5464</p>	<p><i>The study of circumambulation has predominantly focused on rightward or clockwise movements (pradaksina), while leftward movements are rarely discussed. In Indonesian society, physical space movement activities have been an obscured concept, necessitating exploration and presentation as a valuable aspect of Indonesian architectural knowledge. This article explores the circumambulation concepts of prasawiya (counterclockwise) and purwadaksina (clockwise) in Balinese society. Employing a qualitative approach with an ethnographic strategy, the study reveals: (1) the local Balinese term for circumambulation is pemuteran; (2) prasawiya precedes purwadaksina; (3) prasawiya signifies ascending, while purwadaksina signifies descending on the vertical axis; (4) prasawiya denotes cleansing, whereas purwadaksina denotes sacralizing; (5) the interplay between prasawiya and purwadaksina fosters dualism-harmony; (6) the pemuteran of prasawiya-purwadaksina generates the concept of empty space, specifically karang and rong. Karang precedes the presence of pelinggih, while rong emerges after its establishment, both embodying the rwa-bhineda space concept; and (7) pemuteran, rooted in the Mandhara Giri myth, underpins the orientation of kaja-keled and kangin-kauh. Fundamentally, the world's axis orientation is represented through the empty spaces of karang and rong.</i></p>

Introduction

Discussions about circumambulation often involve keywords like clockwise, moving to the right, and axis-mundi. While anti-clockwise circumambulation is rarely discussed, it involves walking around an object or person to influence, honor, or purify it. Many ethnic groups worldwide, including those from Indo-European, Semitic, Aboriginal, African, Egyptian, Japanese, and Australian regions, embrace circumambulation, giving it profound religious and magical significance. In India, it is revered as *pradaksina*, in Ireland as *deisul*, and in Greece as *amphidromia*. The Scots called it *deosil*, while the

Egyptians called it a 'search for Osiris' (Sudhi 1984).

In the Tripitaka, which originated in the 7th century AD, circumambulation is referred to as *pradaksina*, following the shadow of the Sun. In India, *pradaksina* symbolizes the Sun's daily movement, from sunrise in the East to its setting in the West. Buddhists also practice *pradaksina*, usually constructing a circular gallery around the stupa, which serves as a circumambulation path for pilgrims (Sudhi 1984). An important ritual associated with the Buddhist stupa is *pradaksina*, with the center on the right (Snodgrass 1985). These rituals mimic the Sun's movement through the year's four directions and seasons. The ritual performer follows the Sun's journey from the

East, moving south, west, and north. The svastika symbolically conveys the idea of *pradaksina*, representing the Earth or the four directions (Corpus Inscriptionum Indicarum) (Sudhi 1984).

The right is *daksina*, representing straightforwardness, honesty, impartiality, friendliness, and obedience, with movements in a clockwise direction. On the other hand, the left is *vama*, signifying crookedness and inversion, with movements in an anti-clockwise direction. Time is depicted in a clockwise, circular motion with descending and ascending phases (Trivedi 1948). The *pradaksina* journey involves a clockwise movement around the central axis to gain virtue and knowledge (Lee 2020; Snodgrass 1985). Moving counterclockwise above hell signifies the animal realm, where blind needs and instincts predominantly control lives. However, counterclockwise movement does not always carry a negative connotation. For example, during Hajj, the tawaf movement involves a counterclockwise journey around the Kaaba axis, mirroring the Earth's rotation (Lachporia 2017).

In Indonesian society, the movement in physical spaces is a hidden concept that deserves to be explored and valued as a scientific treasure of Indonesian architecture (Idedhyana and Rijasa 2022; Wijaya, Warnata, and Mustika 2022). Circumambulation discussions often focus on right or clockwise movement (*pradaksina*) (Grapard 1982; Stein 2018; Sudhi 1984). The meaning of right-left and clockwise-counterclockwise movements is not always negative or positive.

The Kasepuhan Pancer-Pangawinan Indigenous People recognize the direction of circumambulation as *katuhu* for moving to the right or *kenca* for moving to the left (Kusdiwanggo 2015; Kusdiwanggo and Sumardjo 2016). In the Vesak procession at Borobudur, *pradaksina* is the physical activity of moving around the temple clockwise (Pudyanto 2017). In Yogyakarta, Mubeng Benteng refers to circling the palace fort counterclockwise.

The Hindu community in Bali recognizes two types of circumambulations: *prasawiya*, which moves to the left, and *purwadaksina*, which moves to the right. *Prasawiya* follows a counterclockwise pattern, while *purwadaksina* moves clockwise from East to South. These movements are also known as *playing* and *hold* significance in Hindu traditions (Hartadijaya 2022; Sudhi 1984).

The existence of right-left and top-down is not an antagonistic dualism but a harmonic dualism (Kusdiwanggo 2017). These two realities form a pair (*sakuren*) that mutually exist and create each other rather than cancel each other out. *Sakuren* represents a relationship of complementarity, not mutual domination or control (Kusdiwanggo 2015; Kusdiwanggo and Sumardjo 2016).

This article discusses the *prasawiya* and *purwadaksina* movement activities of the Balinese people on the island of Bali and in the diasporic region through their ritual buildings (Pura). How does the concept of circumambulation space occur, not only through *purwadaksina* movements but also through *prasawiya*?

The novelty of this research lies in its exploration of the lesser-known leftward movement (*prasawiya*) in circumambulation, contrasting with the traditionally dominant rightward movement (*pradaksina*). This study offers a new perspective on the movement in sacred spaces within Indonesian society.

Methods

This research employs qualitative procedures with inductive reasoning and ethnographic strategies (Spradley 1979). Data was collected through observation, interviews, listening to informants, and audiovisual recording during the research. The procedures in this study include data instruments, data collection methods, data analysis methods, data interpretation methods, and triangulation methods.

The research data are described in several scopes, including research location, research subjects, time, observation units, information units, and data collection methods. This research was conducted at 15 observation locations in North Bali, South Bali, and Lumajang Regency in East Java (figure 1).

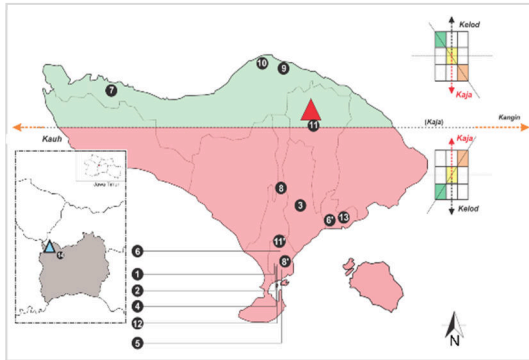


Figure 1. Fifteen research locations
Source: (Hartadijaya 2022)

The primary sources for this research include observational data on units such as *bade*, *pelinggih padma*, and *bukur*, which were verified with information from three key persons and 11 informants. The application of the ethnographic strategy is described below.

Location 1 (Bajra Sandhi), the original informant passed away and was seamlessly replaced by Informant 9, demonstrating the adaptability and continuity of the research. Similarly, location 2 (Art Center), the informant also passed away and was replaced by Informant 10, showcasing the resilience and adaptability of the research process. Location 3 (Workshop Nyoman Artana) relied on literary sources. Location 4 (Workshop Gases) was referenced by Informant 1. Location 5 (Workshop Prasadam) was based on information from Informant 2. Location 6 (Pura Kawitan Bukit Buluh) relied on Informant 3. Location 6 (Pura Kawitan Bukit Buluh) relied on Informant 3. Location 6 (Pura Kawitan Bukit Buluh) relied on Informant 3. Locations 7 (Pura Melanting Pulaki - North Bali), 8 (Pura Dalem Sibang Kaja), and 9 (Padmasana SMA N 3 Denpasar) were based on information from Informant 4. Location 10 (Pura Desa Pakraman Bungkulun – North Bali) and 11 (Workshop Laksana Jati – North Bali) were based on Informant 5. Locations 12 (Pura Besakih) and 13 (Pura Jagatnatha Denpasar) were based on data from Informants 4 and 6. Locations 14 (Pura Merajan Agung Puri Gelgel) and 15 (Pura Mandhara Giri Semeru Agung – East Java) were based on information from Informant 9. The final location aimed to triangulate all observational findings based on key person 3.

Results and discussion

Circumambulation: Direction of movement

The movement described can be observed in various temple buildings, including Borobudur Temple on the border of Magelang and Sleman and Singasari Temple in Malang. Borobudur Temple consists of nine layered platforms: six squares and three circulars. At the topmost platform is a large, plain stupa dome surrounded by 72 Buddha statues in perforated stupas. Borobudur Temple is adorned with 2,672 relief panels and 504 Buddha statues (Chihara 1996; Driver and Wanyerka 2002). It is also the site of the Vesak ritual. Prior to the full moon, the Vesak procession begins from Mendut Temple, Pawon Temple, Elo River, and Progo River, culminating in a journey to the empty grounds of Borobudur Temple. Time is crucial in the Vesak procession. When the full moon arrives, monks recite prayers and *paritta*. Meditation in the Borobudur courtyard begins with the striking of a gong three times and ends with the sound of the gong. Following this, participants partake in *pradaksina*, circling Borobudur Temple three times from the East (temple door) to the South, moving clockwise while carrying a fire and chanting "Budhang Saranang Gacchami" (Pudyanto 2017).

The Singosari Temple, quite large with a high base and a partially reconstructed roof, houses Shiva statues in chambers on each side of its base and provides space for religious ceremonies. The entrance, located on the west side and setting it apart from most Hindu-Buddhist temples in Central Java, leads to a staircase that ascends to the main cella, which contains a damaged yoni and is flanked by smaller niches occupied by statues of Shiva's patrons, Nandisvara and Mahakala. According to the iconography of East Javanese Shiva temples, other members of Shiva's retinue are placed in different niches: Durga in the north, Ganesha in the east, and Agastya or Bathara Guru in the south (Kaliandra 2007). To comprehend the Singosari Temple properly, one must proceed counterclockwise from the west to the south, unlike the *pradaksina* movement at Borobudur. In this counterclockwise sequence, the statue positions are as follows: Nandisvara and Mahakala in the west, Agastya or Bathara Guru in the south, Ganesha in the east, and occupies. Durga is the last destination before entering the central room (*linga-yoni*).

In Kesatuan Adat Banten Kidul Kasepuhan Ciptagelar, the activities of planting huma rice (*ngaseuk*) and harvesting rice (*mipit*) involve specific, meaningful movements rooted in the community's belief in rice culture, where agriculture is considered life itself. The rice cycle in Kasepuhan Ciptagelar and the Sundanese region follows the *pranatamangsa*. *Ngaseuk* and *mipit* are crucial agricultural activities, beginning with a ritual led by the traditional leader or field owner, who sits cross-legged facing south on the edge of a *paparakoan*, a bamboo frame shaped like a swastika on the ground. After the ritual, residents plant rice seeds from the outermost point of the field in a clockwise direction, from East to South. The starting point of *ngaseuk* varies for each person based on the *naptu* (birth time value), but the direction is always clockwise, moving from the field's outside to the inside where the *paparakoan* is located. This circular movement, called *ngalasuwung*, involves finding empty-space and seeking security (Kusdiwanggo 2015; 2016).

When the rice is fully grown and ready to be harvested, the *mipit* process begins. *Mipit* starts with a ceremony called *mabay* in the afternoon, involving the pairing of bitter gourd *sakuren* with rice paddies. The next day, the *mipit* ceremony occurs, where *pare sakuren* (pire rice) is cut and combined with *pare indung* (mother rice). The *mipit* process, opposite to *ngaseuk*, begins from the middle of the field near the *paparakoan* and moves counterclockwise (*kenca*) towards the outer edges. Both *ngaseuk* and *mipit* follow the movement pattern of *ngalasuwung* within an agricultural setting. While *ngaseuk* moves *katuhu* (to the right or clockwise: from outside to inside), *mipit* moves *kenca* (to the left or counterclockwise: from inside to outside).

The myth of Pemuteran

In Balinese culture, circumambulation, known as *pemuteran*, is a significant aspect of Hindu mythology and cosmology, particularly associated with Mandhara Giri. Originating from Sage Durwasa's curse on God Indra, which caused a loss of prosperity and the departure of Goddess Lakshmi, the myth of *pemuteran* led the gods to undergo rebirth to obtain *tirta amerta* (Desai 2009). *Pemuteran* is linked to God Vishnu's mission to save Earth and the quest for holy water (*tirta amerta*) as Pemuteran Mandhara Giri (Jumsai 1979; Desai 2009). This practice involves circling Mount Meru in the middle of the ocean,

establishing the relationship between mountains and the sea, and giving rise to mountain-sea orientation (Wright 1966). This concept has significantly influenced settlement patterns in Asia, particularly in the Indonesian archipelago (Jumsai 1979). In Bali, it is intertwined with the folklore of Pemuteran Mandhara Giri, shaping traditional settlement patterns alongside geographical factors, with rituals involving the *pemuteran* procession conducted in traditional buildings, sacred sites, and residences.

The concept of dualism-harmony space originated from the screening activities at Mandhara Giri. Epistemological dualism pertains to logical knowledge from physical science, while metaphysical dualism involves the psychic-subjective realm, with an illogical relationship between the two Sellar in Kusdiwanggo (2017). The reality of *pemuteran* illustrates complementary pairs, *prasawiya*, and *puwadaksina*, which do not negate each other, observed in every process from the profane to the sacred.

In Mandhara Giri, *pemuteran* refers to circling a mountain, representing the lower and upper spaces in the vertical structure. Initially, the universe was chaotic, with *giri* as a mountain and *ksirarnawa* as an ocean. *Pemuteran*, an activity by the gods and giants, aimed to construct a stable and structured cosmic framework. In the *pemuteran* of *prasawiya* and *puwadaksina*, the gods occupy specific positions in eight directions, becoming followers of *bhuwana* and residing in Ista Dewata. *Pengider bhuwana*, located at the center of the cosmos, connects *swah-loka* and *bhur-loka*. The macrocosm, or *bhuwana agung*, represents the universe within the concrete microcosm, *bhuwana alit*, sharing an integrated structure divided into three hierarchies: *bhur-loka* (feet), *bwah-loka* (body), and *swah-loka* (head). Mandhara Giri serves as the center and midpoint between the gods and giants, with a sacred, ritual-created empty space at its peak. The *pemuteran* process aims to attain this empty space (*rong* and *karang*), establishing a relationship between the empty space and the reality of *rwa-bhinneda*.

Pemuteran plays a role in the process of *rwa-bhinneda* through *prasawiya* and *puwadaksina* practices, forming the axis mundi and contributing to *rwa-bhinneda*. *Prasawiya* practice aims to achieve *sapta petala*, while *puwadaksina* reaches Ista Dewata in the noetic *bwah-loka* space.

Pemuteran: Prasawiya and Purwadaksina

A series of rituals involving circular movements, called *prasawiya* and *purwadaksina*, are central to Mandhara Giri mythology. *Prasawiya*, meaning cleansing, pertains to physical or external aspects, while *puwadaksina*, interpreted as sacralizing or purification, relates to inner and spiritual aspects. *Puwadaksina* follows *prasawiya*. In mythology, rotating Mount Mandhara as an axis mundi involves two modes: *prasawiya* and *purwadaksina*. These rotations impact the vertical path, with *purwadaksina* ascending and *prasawiya* descending (figure 2).

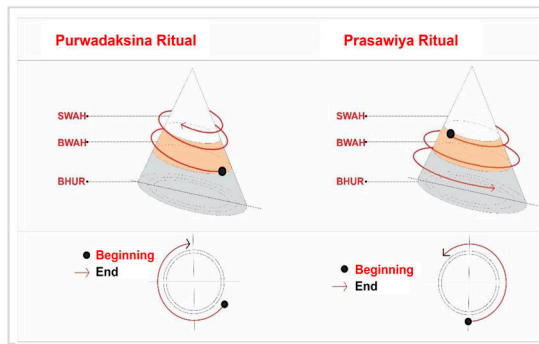


Figure 2. Purwadaksina and prasawiya ritual
Source: (Hartadijaya 2022)

Purwa means origin, and *daksina* means God, representing the manifestation of the entire universe. In rituals, *purwadaksina* involves circling Mandhara Giri, moving clockwise around the center point (axis mundi) in an ascending movement from below towards the *karang/rong* (empty space), synonymous with the palace of the gods, where a vertical axis (axis mundi) is established. *Purwadaksina* transitions from the Underworld to the Upper World, spanning the noetic (metaphysical) to the celestial (physical) realms. Conversely, *prasawiya* moves counterclockwise in a descending pattern from the Upper World to the lower world, flowing towards the *bhur-loka* realm, transitioning from the *sakala* to the *niskala* realm.

The *prasawiya* and *puwadaksina* processes form a vertical spatial structure, creating the Earth's core (*bhur-loka*), also known as *sapta petala*. *Puwadaksina* follows *prasawiya*, connecting the Earth's core to the upper space, the *sapta loka* entity, which includes the gods' palace (*stana ista dewata*). The upper spatial unity, or *sapta-loka*, consists of the *swah-loka* entity. The formation of the lower and upper chambers, *bhur-loka* and *swah-loka*, occurs in the *bwah-loka*, the

space between these vertical structures. *Bhur*, the lower space, is a *sapta petala* with layers inside the Earth.

In forming the three realms, there are three hierarchies of space: *bhur-loka* (Underworld), *bwah-loka* (Middle-earth), and *swah-loka* (Upper World). *Swah-loka* forms *sapta-loka*, while *bhur-loka* forms *sapta petala*. The *prasawiya* process builds *sapta petala* as the core and axis of the universe, consisting of seven levels: (1) Patala (Bedawang), (2) Sritala (Ananthaboga), (3) Mahatala (Basuki), (4) Gabhastala, (5) Sutala, (6) Witala, and (7) Atala. Following this, the *puwadaksina* process forms *sapta-loka*, also comprising seven levels: (8) Mayapada, (9) Bwah-loka, (10) Swarga-loka, (11) Maha-loka, (12) Jana-loka, (13) Tapa-loka, and (14) Satya-loka (figure 3).

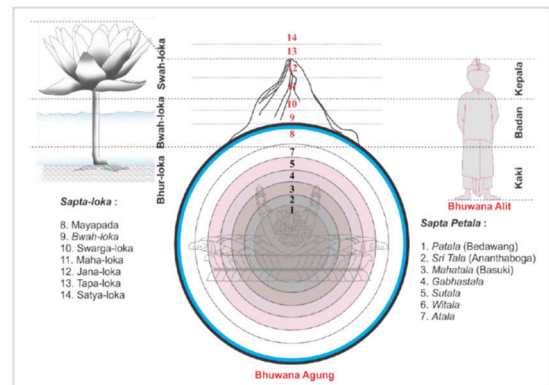


Figure 3. Sapta-loka and Sapta Petala hierarchies
Source: (Hartadijaya 2022)

Swah-loka and *bwah-loka* were formed through *purwadaksina-prasawiya* activities, carried out in the middle space (Middle World) between *swah-loka* and *bhur-loka*, known as *bwah-loka*. *Prasawiya's* activities awaken the Underworld, starting with a procession surrounding the object from the East and rotating counterclockwise to the north. In Mandhara Giri mythology, this cleansing of *ksiramawa*, an abstract form, precedes the universe's formation. The lower space (Underworld) forms the basis of the universe, consisting of water, Earth, and fire. The Upper World is created through *purwadaksina* activities, following the formation of *bhur-bwah*, and involves a purification process oriented towards returning to the divine. This *purwadaksina* procession continues from the East, rotating clockwise to the south, forming the

akasa space in the upper realm, representing the air element, a non-physical form.

The concept of upper-middle-lower space and empty space

Initially, the universe was chaotic. In the Mandhara Giri myth, the universe's structure was formed through the *pemuteran* process involving *giri* as a mountain and *ksirarnawa*, with gods and giants as complementary entities (*rwa-bhinneda*). These *pemuteran* activities by gods and giants created a stable cosmos structure. In this process, the gods and giants occupied the Middle World, vertically building the Underworld and Upper World through cosmogony rituals.

Pemuteran involves two activities: *prasawiya* and *purwadaksina*. During *prasawiya*, the Underworld is formed from the Middle World with a counterclockwise movement (east to north) and a downward transition from the singular Upper World (*swah-loka*) to the plural Underworld (*bhur-loka*), creating the *sapta petala* space. This vertical arrangement of the Underworld is followed by the formation of the Upper World through the *purwadaksina* movement, creating the *sapta-loka* space.

Pemuteran plays a role in the process of *rwa-bhinneda* through *prasawiya* and *puwadaksina* practices. This practice establishes orientation requirements, with *purwa* representing the beginning of life and the presence of the Sun. The north-south position indicates the relationship between the subject (human) and the object (mountain-sea). The positions of mountains and seas are interchangeable; if a human is north of the mountain, the sea is south, and vice versa. In the *pemuteran* movement, *prasawiya* and *puwadaksina* determine the gods' positions in eight directions around Mandhara Giri, establishing orientation points. These positions form the palace of the gods (*ista dewata*). *Pengider bhuwana* occupies the central space in the cosmos, connecting *swah-loka* and *bhur-loka*.

Humans use these myths to create sacred spaces, reproducing the work of the gods on a microscale through the concept of *padma*, which mirrors the vertical structure of Mandhara Giri. The points of the gods on the *padma* resemble the petals of a lotus flower. Mandhara Giri, as the center and midpoint (axis mundi) between the gods and giants, is represented as a lotus flower in the microcosm. Thus, *padma* is a macrocosm structure presented in the microcosm dimension (*bhuwana alit*) (figure 4).

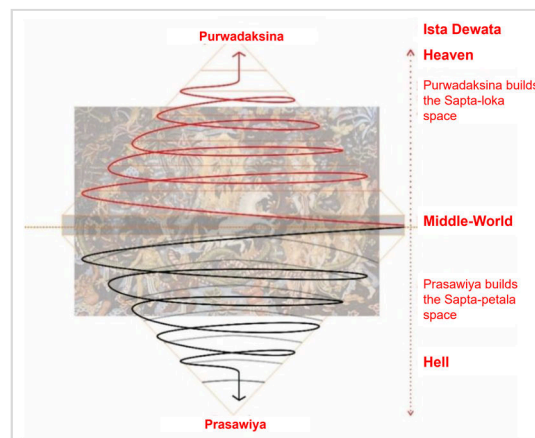


Figure 4. *Purwadaksina* and *prasawiya* procession in Mandhara Giri
Source: (Hartadijaya 2022)

The reality of the cosmos structure in Bali is represented in the entity of the *pelinggih padma*, with the empty space (*rong*) in *swah-loka* oriented towards *ista dewata*. This orientation is determined by the practices of *prasawiya* and *puwadaksina*, which are integral to the *pemuteran* process from the profane to the sacred. Although *prasawiya* and *puwadaksina* imply north and south, they are not interpreted as the exact cardinal directions of *hulu-teben*.

In Bali, the *kaja* (mountain) and *kelod* (sea) orientation signifies the mountain as sacred and the sea as profane, forming a natural north-south axis. However, this *kaja-kelod* opposition does not align strictly with cardinal directions, as *kaja* in North Bali is south, and in South Bali, it is north. This orientation also connects with the spiritual axis indicated by *kangin* (East) and *kauh* (West), intersecting at *kaja-kangin*. Villages, sacred building areas, and residences apply this sacred orientation. The *kaja-kelod* division splits Bali into regions like North and South Bali, with *kaja* pointing south in the north and north in the south. *Pemuteran* activities, such as *prasawiya* (north) and *puwadaksina* (south) movements, represent creation's re-actualization. *Puwadaksina* involves an upward movement, while *prasawiya* involves a downward movement, forming the dualistic but complementary patterns of *rwa-bhinneda* (Paramadhyaksa 2017). Each opposition has its role and meaning, converging at a single point of contact.

The existence of *rwa-bhinneda* has a middle point between the two. The object at *pemuteran* serves as the contact point between *prasawiya* and

puwadaksina activities. The entities of *swah-loka* with the *sapta loka* embodiment and *bhur-loka* with the *sapta petala* embodiment converge in the central space, or *bwah-loka*, representing the human world, which links physical and metaphysical relations. This middle, noetic space balances the two binary oppositions in *rwa-bhinna*, where they strengthen rather than offset each other, creating spatial harmony. *Rwa-bhinna*, with its mutually existing nature, embodies dualism-harmony, the presence of two complementary entities (Kusdiwanggo and Sumardjo 2016).

In the Mandhara Giri myth, the concept of empty space as a sacred point is located at the top of the mountain, Giri Mandhara. As a sacred point, this mountain peak acts as a mediator (axis mundi) for vertical journeys. The empty space is not formed directly but through the *pemuteran* process, a ritual aiming to reach empty spaces (*rong* and *karang*). Once achieved, a *rwa-bhinna* relationship occurs between these spaces, imbuing the activity with metaphysical meaning through vertical movement. In the practice of *pemuteran*, humans circle the *karang* (*nasarin*), moving toward the Underworld connected to the Upperworld. The middle world (humans) is a transitional space between these vertical realms. Before the formation of the *pelinggih*, the *karang* is an empty space, which becomes a *rong* after its formation. *Karang* and *rong* are sacred points in the *pelinggih padma*, *bade*, and *bukur* for the Balinese people. The *puwadaksina* movement pattern, moving from East to South, to the right or clockwise, is an upward movement towards the *rong*. In contrast, *prasawiya*, moving from East to north, to the left or counterclockwise, is a downward movement towards the *karang* (figure 5) shows the transformation of *rong* from *pelinggih*).

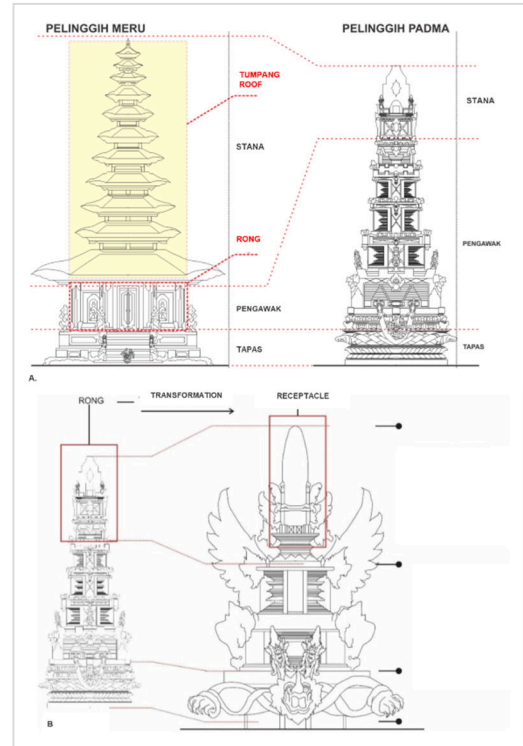


Figure 5. Position of *rong*

Source: Figure 4.A (I. N. Paramadhyaksa 2009); Figure 4.B (Hartadijaya 2022)

This movement is evident during *ngaben*, where *prasawiya* involves a downward movement towards the vertical space and *bukur* involves an upward movement. The formation of cosmos space is essential for these movement patterns to reach vertical space. The orientation of Balinese society is not tied to *kaja-kelod* and *kangin-kauh* but rather to the world's axis represented by empty spaces: the *karang* in the *nasarin* ritual, the *rong* in the *pelinggih padma*, the empty yard in the *bukur*, and the *catus pata* in the *bade*. These representations of empty space in the *pelinggih padma*, *bade*, and *bukur* embodies the transition from the physical (*sakala*) to the metaphysical (*niskala*). This orientation follows the hierarchy of *pemuteran prasawiya-puwadaksina*.

Through the *pemuteran* process of *prasawiya-puwadaksina*, the *sapta petala* in the Underworld connect to the *rong* as an empty space in the Upper World. The *karang* represents an empty space in Middle Earth, serving as a mediator between the human world and cosmic space.

Conclusions

Ultimately, *pemuteran* involves *prasawiya* to achieve *sapta petala* and *puwadaksina* to reach the *ista dewata*, a noetic entity in the *bwah-loka* space. Rong represents a scale reality in the *swah-loka* space. Circumambulation in Bali, known as *pemuteran*, includes *prasawiya* and *purwadaksina* to build dualism-harmony. This process creates the concept of empty space, particularly *karang* and *rong*, embodying the concept of *rwa-bhineda* space. The orientation of Balinese society is fundamentally based on the world's axis, represented through empty spaces like *karang* and *rong*, rather than *kaja-kelod* and *kangin-kauh*.

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- Author(s) contribution**
Susilo Kusdiwanggo contributed to the research concepts preparation, methodologies, investigations, data analysis, visualization, articles drafting and revisions.
Made Aries Hartadijaya contribute to the research concepts preparation and literature reviews, data analysis, of article drafts preparation and validation.
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